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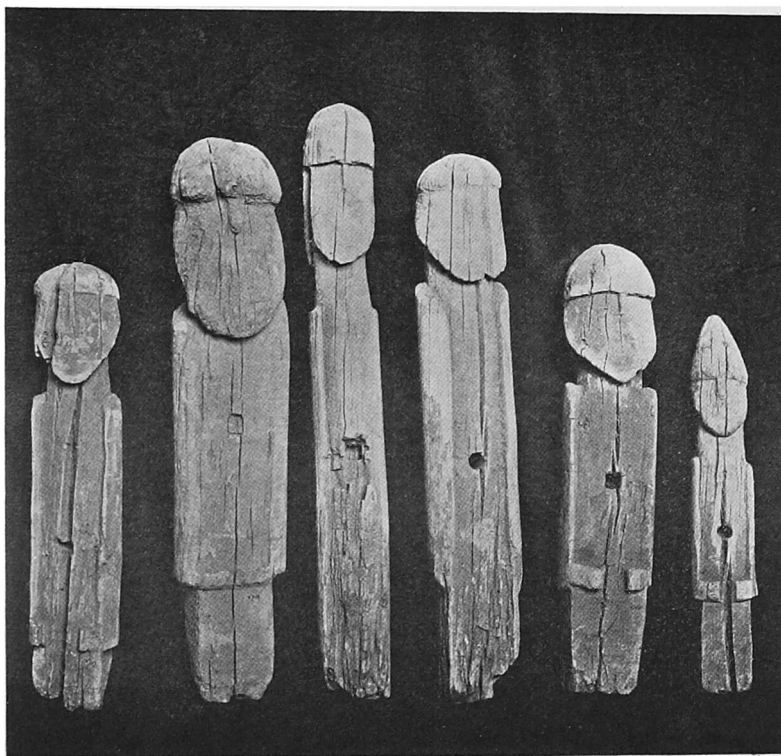
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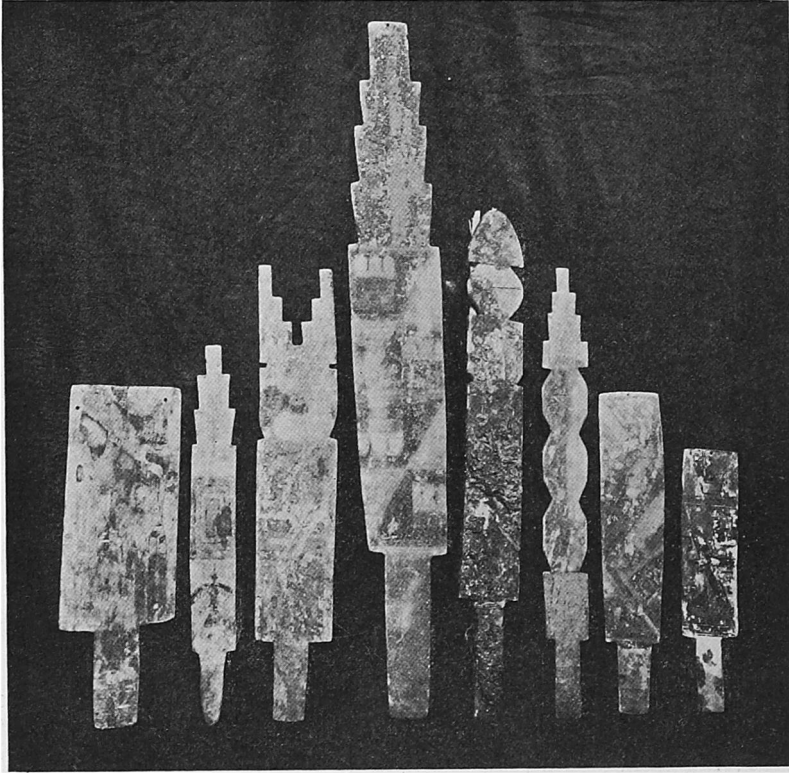
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ANCIENT PAINTED SANDSTONE IMAGES, WESTERN ARIZONA (FOUND IN A JAR)



ANCIENT WAR GODS. FROM THUNDER MOUNTAIN, ZUNI, NEW MEXICO
IN THE BROOKLYN MUSEUM



PAINTED WOODEN TABLETS

PART OF SLAT ALTAR, FROM THE CHUKUTI SHRINE, ZUNI, NEW MEXICO

THE ETHNOLOGICAL COLLECTION AT THE BROOKLYN MUSEUM

As an illustration of what a collection should be and how it should be arranged, the Brooklyn Museum may point with pride to its ethnological hall. A collection is found there, illustrating the life of the American aborigines, which has been arranged by the curator, Dr. Stewart Culin. A definite idea, a progressive development, a clearly systematic arrangement, makes this collection valuable for the student, as well as for the casual visitor. It is at once to be recognized that the material is arrayed and classified largely on the basis of its art. The development of the artistic sentiment in these primitive people, as one of our most important aids in understanding their culture, is clearly demonstrated.

There are a large number of huge cases which contain demonstrations

of every face of the religious and social life of the Zunis, the Navajos and the Hopis. Pictorial views are seen of the cliff-dwellings, of the localities which these tribes inhabited, and of interiors of the primitive dwellings, which were made by H. B. Judi, the artist who accompanied Dr. Culin on his exploring expeditions. A life-size portrait of the noted ethnologist, Frank Hamilton Cushing, by Thomas Eakins, hangs in the centre of one of the long walls.

To indicate the difficulty met with in securing the material to build up a collection like this, it is only necessary to point to the contents of two cases which display various articles found in the ill-famed Chukuti shrine. Each of the secret societies in Zuni has a special shrine or shrines, mostly on the mesas or mountains near the town. These shrines or sacred places are not specially marked, and are commonly indicated, if at all, by some rock or ledge or crevice. Some occur in caves. The prayer sticks made at the various festivals are deposited in these shrines.

The shrine which is known as Chu-ku-ti has an ominous reputation and is said to be entirely abandoned. Men are reported to have gone in it and never returned. It is of vast size, situated some six miles south-east of Zuni, and 300 feet above the bottom of the cañon, and belongs to the Little Fire Society, whose members, however, dare not enter it any more, and only stand below in the cañon and sprinkle prayermeal toward the mouth of the cave. Mr. Cushing visited this shrine in the winter of 1883-4 and found it to contain an extensive accumulation of well-preserved idols of war and rain gods, symbolic altar tablets, sacred cigarettes, long and short prayer wands, and numerous examples of textile, cordage and plume works. The contents could, however, not be disturbed, until in 1902 a trader at Zuni succeeded in removing the greater part of the objects, which were subsequently purchased by the Brooklyn Museum expedition in 1903, under Dr. Culin.

A collection to be helpful should be analytical and systematically arranged. The cases devoted to the Zuni Indians are thus. We find here the Fetishes, the small stone images in the form of animals. The most valuable of these are the natural concretions, or stones in which the evident original resemblance to animals has only been heightened by artificial means.

The Zuni dolls represent the masked and elaborately costumed personages of their religious dances, and are here employed to illustrate the various characters who take part in these ceremonies. This collection represents the entire range of Zunian mythology. They are made of piñon and were given to girl babies to impart religious instruction. There are also cases containing the original masks of the dancers at the religious ceremonies, the apparent grotesqueness of these being forgotten in their historical significance. The arrangement of the sticks, which convey prayers to the gods at the shrine, and of the prayer plumes and of the sacred cigarettes is highly artistic.

The instructive tablets which are found in the cases give also luminous descriptions of Zuni Bead-making and of Pottery-making, to illustrate the examples which are on exhibition.

Of the Navajo Indians we find specimens of the masks, the costumes and the ornaments of this tribe, as well as the products of their silver-work, weaving and basketry. In the case devoted to the Apaches, we find an example of their method of interment in baskets.

It is patent that an effort has been made to make a collection that shall not be a dry array of facts, but be harmonious and pleasing in its artistic display. Ordinarily, not much attention is paid to supply *atmosphere* to a collection of this kind—the attempt to do this here has proved highly successful.

Popularizing art is the mission of cultured philanthropy. That art in its various forms exerts a powerfully refining influence it is hardly necessary to argue, but this influence is, comparatively speaking, restricted to the class least in actual need of it. To intellects developed and active it is a stimulus and a pleasure that in a degree, it is true, is necessary; but to those in the vast ranks of the majority whose minds are more or less dormant under the daily stress of struggling for the supply of physical needs, and who have not the means to enjoy the pleasures of art, its possibilities are in the nature of an awakening and a new life. Art is a gentle, quiet, but tremendous force. It educates us, helps us to appreciate many beauties in nature which, before viewing them in a picture, had been passed by unobserved; it brings vividly before us scenes from other countries; it assists us to use our understanding with our eyesight; in short, to think intelligently.

The idea that the people—the poorer classes—should be educated so as to appreciate art has always prevailed in France; but it is only of late years that the importance of this branch of education has been recognized by English-speaking countries. There are, of course, art galleries in nearly all great cities open to all; but they aim rather to cater to the better classes, and little effort has been made until lately to reach or interest the poor man. Only in the last few years has an attempt been made to provide an exhibition of pictures for the poor; and the success met with and the good results flowing from it have far surpassed all expectations.

* * *

The experiment was first tried in East London, in England, at the People's Palace. It was regarded as a visionary venture at the time, for while it was admitted that in France, Italy, and Germany even the lowest classes could understand and appreciate art, it was the prevalent opinion in England that the poor people of the East End of London, the costers and others of their type, were incapable of admiring paintings or statuary. It looked for a while as though this opinion was correct, for in spite of the fact that the picture galleries in the People's Palace were beautiful, and every effort was made to attract people there, they were left nearly unnoticed. Day after day the rooms were empty, and it seemed as though the London poor did not care for art. It took a long time to get them there, and for that purpose the exhibition was continued much longer than intended, but the works of art displayed, all of which were loaned, gradually won even the dullest minds, and the exhibition proved a success after all. To-day art loan exhibitions are a feature of the East End of London. They have accomplished wonders there in inculcating in the poorer classes a knowledge of and love for the beautiful.

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To bring genuine art in its highest forms to the multitude is a good work in the most emphatic sense of the term. To contribute toward spreading its influence among the masses is a distinct and lovely charity. Public art galleries and free concerts have a distinct public educational value that is too often non-appreciated, because their results are too subtle for quick and material perception. Many deprecate such missionary work on the ground that it is sentimental and trivial, compared to the pressing physical necessities of the lower classes. Such theorists look upon these efforts with a sneer, preferring what they call doing practical good. Yet the mind is as real as the body, and satisfaction of its needs just as practical. One requires food as absolutely as the other, or it will starve; from the men and women in whom the animal nature finds no

check in the mental, we get our ignorant, our paupers, our criminals, our social brutes, not our successful people—our inventors, our thinkers, our social benefactors. If art had no mission to perform, the love of it would have no existence. The mistake is to look on it as a luxury, and not a necessity of life. An art-loving people must be an intelligent people, and less addicted than others to grosser pleasures. To awaken a love and appreciation of it, to provide opportunities for its public enjoyment, to increase facilities for the development of obscure talent, is as practical a labor as it is noble.

Much has been done in this city, Brooklyn, Boston, and Chicago by "neighborhood guilds" and loan exhibitions to give enjoyment and the rudiments of culture to those who, with an equal capacity to appreciate, have the least opportunities.



HUGH H. BRECKENRIDGE

SUMMER

*From the Water Color Exhibition
Pennsylvania Academy of Fine Arts*